CRIT. ISSUES IN CONTEMP. ART

DENNIS ANTWI

**WHEN FORM HAS BECOME ATTITUDE AND BEYOND**

In this essay, ”Thierry de Duve talks about art as being rooted as a knowledge of talent but not craftsmanship, because skill can be acquired but talent on the other hand cannot. This then made teaching of art seem like all it was doing was to nurture and discipline art students’ gift and grant the ungifted art students’ a technical know-how capable of securing them a recognized place in the society and the source of income. There was a leap in quality between the work of artisan and that of the genius the academy recognized. To the sensitive artist academic art and training became just that, which made academic and new art look toward the future for its legitimation with fear and hope alike. As time went on the Avant Grande was launched which affected art schools, making them look elsewhere for roots in both nature and culture. During this phase it seemed that art education depended more on the theories and specific ideas (concepts) in the aspect of art.

The act of making an object with the implication of concept is intrinsically dealing with a medium because in art, we make and find things and in that medium has to be thought of, even if it is only to think, to which medium does and becomes part of the conceptual content of art. Making of conceptual objects, medium is considered but not explored as such, but how do we know the nature, possibilities or have the skills to deal with a medium if it hasn’t been explored? Maybe theories that relate to art are interesting to think about in making work, because it is within this field we are working, it is a theory within what we are doing everyday. But then with enough reasoning anything could be related to art.

Art involves thinking skills; unconsciously in our brain just like developing craft skills with our hands. But beyond the combining the notions of the former, in the process of between traditionalism and modernism, we are constantly “inventing” the new ideas to be considered as a paradigm of a particular century. We would therefore, not necessarily follow the paradigm but be able to recognize it through learning theoretical materials.